# WORKING IN THE MUSIC INDUSTRY IN THE UNITED KINGDOM

**A practical guide for**
**Canadian companies and artists in**
**Rock & Pop and Folk, Traditional & World Music**

**March 2004**

**Canadian High Commission - London**

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## Introduction

The music industry is a truly global business, generating billions in annual revenue and supporting a range of creative and commercial endeavours in markets worldwide. Within this global network, the United Kingdom has been long established as one of the industry's most influential and profitable markets, for both indigenous and imported talent.

With close cultural, economic and political ties to Canada, the UK music market is, for Canadian artists and music professionals, second only to that of the United States, and offers unique opportunities for touring, performing and gaining recognition.

This report has been produced with Canadian music professionals in mind, from artists, agents and labels to producers, publishers and managers. By providing essential information and insights into the UK industry, this guide aims to assist people who are on their way to establishing reputations and selling product within this fertile and competitive market.

The purpose of this report is to foster new initiatives and business opportunities for Canadians working in two collective genres:

- rock & pop
- folk, traditional & world music

In line with this dynamic and rapidly changing marketplace, the guide will be updated regularly, and any contributions or suggestions you may have will be appreciated.

## Acknowledgements

*Working in the Music Industry in the United Kingdom* was commissioned in 2003 by the Government of Canada. The author of the report is Gordon Webber who has been working in the music industry as an agent, mainly in traditional and roots music. The report has been edited by Kristine Finstad (Freelance editor).

## Section 1: The UK music market – an overview

In its 2003 annual yearbook the Recording Industry in Numbers (RIN), the International Federation of the Phonographic Industry (IFPI), ranks the UK third in the world in terms of music sales, behind the USA and Japan. For such a geographically small country, this represents significant opportunity for influencing a savvy music-buying population.

With the opening up of the European Union (EU) to more and more member countries, there exists a whole new marketplace of culturally diverse audiences hungry for popular culture; as an English-speaking EU member, the UK is rather uniquely positioned to springboard artists into this growing marketplace. And with the debate over whether the UK should adopt the euro as its monetary unit still very much on the agenda, the attractiveness of exploring and exploiting opportunities in England, Scotland, Wales and Northern Ireland is obvious.

The UK arts community also enjoys economic support from bodies such as the Department for Culture, Media and Sport (DCMS), which acts as an advocate of the music industry within Government. Through its relationships with industry leaders and trade associations, the DCMS works through the Secretary of State's Music Industry Forum to identify what Government and industry can do to improve its economic performance.

Alongside such high-profile backing and potential for growth, there are several other factors that make the UK an appealing market for Canadian acts. These include:

- sophisticated media channels
- geographic proximity of major cities/venues
- established festival circuits
- industry partnerships/think tanks
- large sales volumes, including online growth
- healthy independent-label share
- audience diversity

All of these are elements that contribute to a culturally and financially attractive environment for Canadian music professionals wishing to make inroads in the UK industry.

### The rock & pop scene

Following a decade dominated by significant growth in the R&B, garage and dance genres during the 1990s, pop and rock are currently undergoing an indisputable revival in the UK and Europe.

Influenced by the success of reality TV series such *Pop Idol* and the BBC's *Fame Academy*, as well as growing circulation in celebrity-focused newsstand magazines, UK pop producers are cashing in on renewed audience interest with a flood of solo artists and group acts, mainly marketed towards younger audiences. Hugely popular "manufactured" pop acts such as Girls Aloud and *Pop Idol* 2002 winner Will Young may not be household names in North America, but have topped the charts in the UK following heavy television promotion.

Similarly, rock sales are on the increase, with the RIN 2003 reporting growing figures in four of six countries where rock is separately defined as a sales category. This trend was borne out in early 2004 when recherché English rock act The Darkness captured three trophies – British Album,

British Group and British Rock Act – at the 2004 Brit Awards. Welsh rock/pop band Stereophonics continue to see healthy sales and receive nominations eight years after being the first act signed to Richard Branson's V2 (Virgin) label in 1996.

British audiences and consumers continue, however, to show a healthy appetite for music from other (mainly English-speaking) countries. The RIN 2003 reported steady growth in Canada's domestic repertoire, indicating strong sales in other English- and French-speaking countries. In the report's top-ten selling albums internationally, the artists that featured in the most national top-ten sales charts included Celine Dion (*A New Day Has Come*) and Avril Lavigne (*Let Go*).

These are, of course, examples of Canadian artists represented by influential major labels, whose marketing might has an incontrovertible impact on sales. Effective marketing outside Canada and the US proved successful for these and other mainstream acts once initial success had been achieved on home soil. Artists such as Bryan Adams in the 1980s and the Crash Test Dummies in the 1990s have seen similar results with big-label backing.

These days the UK marketplace is dominated by the "Big Five" corporate labels: Universal, EMI, Warner, Sony/Columbia and BMG, which together represent around 75% of record sales in the world market and 79% of the European market. The remaining 20-25% of sales come from independent labels, which for the most part represent emerging talent outside the mainstream.

But even going just below mainstream radar reveals many Canadian artists who have maintained successful profiles in the UK for many years. Bruce Cockburn, the Barenaked Ladies and Sarah McLachlan have all established a solid UK audience base and are always in demand when they tour or release a new album.

When it comes to broader-appeal artists such as Nickelback and Nelly Furtado, UK audiences respond to the contemporary pull of the pop/rock genre and its cross-channel (commercial radio, video, arena tour) penetration without consciously buying the "Canadian" factor of the talent; these sorts of artists will invariably attract large audiences wherever they tour.

However, lesser-known and independent acts have plenty of opportunity to take advantage of the UK's network of smaller clubs and medium-sized venues, especially in urban centres. The festival circuit, too, provides a ready-made forum for reaching audiences who are there for the experience and atmosphere, and open to any genre on the stage.

### The folk, traditional & world music arena

Like Canada, the United Kingdom is a truly multicultural country, and this is reflected in the diversity of performances, venues and festivals on offer both in major cities and smaller centres. This enthusiasm for a range of genres of music is what makes the UK such an important country for non-mainstream artists to visit and break into.

A steadily growing interest in all things Americana/roots, for example, is evidenced by a recent surge of homegrown UK bands turning out alt-country music. Bands such as The Arlenes and the Broken Family Band are small UK acts fast becoming regulars in clubs and festivals where previously only American and Canadian artists would be booked. However, as the genre is still relatively in its infancy in the UK in terms of popularity, Canadian artists would do well to consider touring the UK instead of the US; making an impression within an unsaturated market is more

achievable, and the geography makes it more financially feasible as well.

Where rock and pop artists may specifically target the London area and larger cities, there is a wealth of smaller communities that have facilities to host performing arts and music events. Many of the smaller and mid-size venues, alongside festivals such as FuseLeeds, have access to arts funding programmes that encourage and support bringing a variety of cultural and artistic experiences to their communities. It is possible for this genre of artists to spend a 10 day to 2 week tour in the UK and never set foot in London, Birmingham or Glasgow.

This openness to all genres of music from around the world has created a vibrant scene in the UK. However, due to growing ease of access, there can be a tremendous amount of competition on the touring circuit. With the close proximity to continental Europe, the Middle East and Africa, there are always going to be certain artists who are prepared to work for lower wages or under poorer conditions. Add to this mix the many young and talented UK artists also wishing to make their mark and it becomes increasingly important to carve out a unique identity. Which is where, unlike the pop and rock world, the "Canadian-ness" of an artist can be hugely beneficial when properly marketed.

On the down side, if an artist is not already well established, or lacks financial support from a record label or other sources of funding, it can be very difficult to make touring in the UK feasible. Because of the generally lower profile of folk, traditional and world music, it can take a number of years to find the recognition on the touring circuit that makes it financially viable. That said, if an artist or agent has done their research and are confident that their product is suitable to the UK market, they will find UK audiences to be very receptive.

## Section 2: Some figures

### Music sales and tables

In 2002, according to the IFPI's annual RIN (Recording Industry in Numbers) report, the global music market was worth USD 32 billion. Within the UK market, 56% of album units sold in 2002 were by artists from outside the UK, with artists from Canada ranked third in terms of albums sold (3.7%), after artists from the UK and the USA (see Table 2). Although overall sales have been in decline due to piracy and unauthorized distribution, UK consumers are still spending, and in 2002 spent over £1 billion on consumer spending on sound recordings. The British Phonographic Industry's (BPI) Statistical Handbook breaks down sales by genre in Table 1 below; of particular note is the fact that UK sales of rock music surpassed all other genres for the first time.

**Table 1**
**Percentage of album sales by genre (2002)**

| | |
|---|---|
| Rock | 31.0 |
| Pop | 30.3 |
| Dance | 9.5 |
| R&B | 7.4 |
| MOR/Easy Listening | 6.1 |
| Hip Hop/Rap | 5.1 |
| Classical | 3.5 |
| Jazz | 2 |
| Country | 1.5 |
| Folk | 1.4 |
| Total does not add up to 100% as some genres have not been listed. | |
| Source: *BPI Statistical Handbook, 2003* | |

**Table 2**
**Percentage of album sales by artist's country of origin (2002)**

| | |
|---|---|
| United Kingdom | 44.1 |
| United States | 40.7 |
| Canada | 3.7 |
| Ireland | 3.5 |
| Australia | 2 |
| Other countries | 6 |
| Source: *BPI Statistical Handbook, 2003* | |

| Table 3<br>**Album sales in the UK: market share for the top 10 record labels (2002)** | |
|---|---|
| Universal | 26.1 |
| EMI | 21.0 |
| Warner Music | 11.2 |
| Sony Music | 11.2 |
| BMG | 9.0 |
| Demon | 2.3 |
| Ministry of Sound | 2.2 |
| Sanctuary | 1.6 |
| Telstar | 1.3 |
| Zomba | 1.2 |
| Source: *BPI Statistical Handbook, 2003* | |

If an artist is represented by a major label or has good distribution, there is the opportunity to tap into this market. Independents with major label distribution can also do well in the UK in terms of sales. This does not, however, preclude income generated through CD sales on tour and at festival outlets, which can offset some of the expense of touring.

According to a report by the Association of Festival Organisers 2003, 92% of folk festival attendees own folk recordings and 82% are still buying. This can translate into approximately 7.7 million recordings owned by folk festival attendees, making it a significant market. During a festival, a person spends an average of £45 on purchases other than travel, accommodation, food, drink or tickets. A portion of this amount would be for CD or other artist products.

## Venues

There are more than 1,300 performing arts venues listed in the 2002/03 British Performing Arts Yearbook. These venues range from small, 40-seat theatres to London's Earls Court Exhibition Centre, which has a capacity of 22,000. Of these, 17% are in the Greater London area, with a collective capacity in performing arts venues of around 208,000. The remaining venues throughout the UK: 61% in the rest of England; 12% in Scotland; 6% in Wales; and 4% in Northern Ireland.

The National Arenas Association (NAA), which has 18 member venues in the 5,000 to 20,000 capacity range, reported total audiences in the range of 3.6 million people over the period of 476 event days in 2001. A significant amount of these audiences would have been for pop concerts drawing large audiences to the likes of Steps, Robbie Williams, Tom Jones, Britney Spears. Established artists such as U2, Madonna and David Gray would also have a share in this market.

In its report Counting the Notes, the National Music Council estimates a figure of £178 million expenditure alone in 2000/01 by "grass roots" venues such as clubs, pubs, hotels, caravan (RV) parks and passenger ships. That same report estimates a consumer expenditure of £487 million for larger UK concerts in the year 2000. These numbers all bode well for both large and small venues.

Performing arts centres, on the other hand, book music acts alongside programmes that may include theatre, opera, comedy and literary events. Despite this apparent lack of focus, performing arts centres often have a very loyal customer/member base who will regularly support a range of entertainment events. These types of multipurpose venues also tend to receive regular media support, whether from local press in smaller centres or national coverage for venues such as London's Royal Festival Hall.

### Festivals

From the Celtic Connections festival in Glasgow in January to Hogmanay (New Year's Eve) celebrations in Edinburgh, there is barely a weekend that goes by without some form of performing arts event. The British Arts Festivals Association's report *Festivals Mean Business* revealed that at least 4.2 million people attended festival events in 2001. In a recent Arts Council report on folk festivals, in 2002 there were an estimated 350 folk festivals attracting 350,000 attendees. The Glastonbury Festival alone attracts over 100,000 attendees and regularly sells out those tickets within a 24-hour period, before even announcing its lineup.

Although the UK is not renowned as a destination for good weather, its comparatively changeable but mild climate means that festivals can take place any time and anywhere. Because rain is often a threat, particularly in the north of England and parts of Scotland and Wales, festivals often make use of multiple venues and/or covered stages.

Core festival events normally take place from June through August. During these summer months there are more designated sited festivals with camping facilities and multiple stages, such as Glastonbury, Download, Carling Leeds/Reading, V and Cambridge, all of which are within a short drive or train journey from major cities.

Because of the small geographic size of the UK, artists can build a tour around a number of key festivals, filling in the weekdays with venue gigs. In August, however, performing arts venues often dark or use that period for community programming.

## Section 3: Maximizing opportunities for Canadian artists in the UK Market

### Opportunities for rock and pop artists

If an artist and their management are linked as a major project with one of the "BigFive" labels, then every effort will be taken to ensure that the UK market is fully aware of the artist. It is important for the management, at the time of negotiating with the label, to ensure that realistic financial provision is made for services such as a local PR agent. Funding is important for promotional visit(s) by the artist, including press, radio and TV junkets. Once the artist's name gets known, there are plenty of opportunities within the UK's sophisticated media to follow up with more intense TV & radio coverage and/or live performances.

A recent example of the effect of this kind of media attention is the recognizability within the UK of Vancouver pop/jazz singer Michael Bublé. Previously unknown to UK audiences, Bublé virtually became a household name overnight after appearing on Michael Parkinson's long-running BBC talk show in late 2003 – the equivalent of a slot on *Late Night With David Letterman*. Since that time, Bublé has received widespread coverage in the national daily newspapers and music press, and has more than 20 UK tour dates lined up for 2004.

### Campaign strategy and industry events

Getting a name recognized by the media means launching a campaign anywhere between two to six months prior to an album release or visit to the UK. A minimum of two months must be allowed for the most basic of promotional work, such as print ads in national press and/or specialist publications. The campaign must then be focussed over six to 12 weeks for promoting a debut or new album, leading into the advertising of performance dates. In some instances, inviting influential music journalists or DJs to Canada to see the artist perform can enhance initial media exposure.

It is also important that music trade events in Canada market themselves to UK labels, promoters, agents and journalists. Doing so will give these industry representatives a better sense of what is happening in the Canadian music scene. This can and has been done by individual companies, associations or by government supported bodies working in conjunction with their UK counterparts.

Resources such as the *White Book*, *Direct Roots* and the *Music Week Directory* all provide contact information for every facet of the UK music industry, from industry news and play lists to equipment rental and PR services. There are also professional organizations such as the Agents' Association, Concert Promoters' Association and the Musicians' Union, which can provide practical information and resources for exploring opportunities in the UK.

Each part of the music industry also has some form of annual conference or awards ceremony, and it would be beneficial for artists or management to attend these types of events if they fall within a touring schedule. The International Live Music Conference (ILMC), for example, held every March, began when a booking agent felt the need for everyone in the live music sector to get together and share knowledge. Those that now attend are major players, not only from the UK and Europe, but also from Australia, the US and Japan. At the ILMC, agents, promoters, music accountants and legal experts, venue operators, record labels and publishers have the opportunity to compare notes and discuss topics such as touring budgets, work permits, taxation, artist promotion, live concert and festival health and safety issues and public awareness of the music industry. Events such as the ILMC or Modal (a non-mainstream music conference held in September) are an integral part of building a network of contacts.

For mainstream pop or rock artists, one of the best ways of being seen live in the UK for the first time is by getting a support slot on a national tour with an established British or international artist with whom they share a professional connection beyond genre. While some support slots are available to be bought onto, sharing the same management, agent, label or publisher is the more usual route to a support slot.

If the artist is not within the mainstream, then support slots are usually gained through personal connections between bands, or some sort of co-operation between the booking agent and/or record label. The key is finding the right genre where the support artist is not viewed as competition.

### Opportunities for folk, traditional and world music artists

Unless there is backing from a record label, folk, traditional and world music artists may not have the budget to embark on a national advertising and promotional campaign in the UK. However, a few well timed and well placed ads in the national press could go a long way to raise the profile of a touring artist in this genre. Such promotion also raises the confidence of the promoter when they know the artist is doing everything possible to sell the tour. In many cases, artists can turn to the venues, which have the marketing tools and contacts to promote an event. Without record-label PR machinery working away in the background, it is important for the artist him/herself to be armed with resources such as press packs and CDs.

Within the folk, traditional and world music genre, there are not as many opportunities for support slots on tours, which is often due to financial limitations; small and mid-size venues simply do not have the resources to support a large number of artists on a tour.

There are opportunities for showcase events such as the Association of Festival Organizers in February, Modal (Nottingham) in September or WOMEX (a different European city each year; Essen, Germany in 2004) in October. However, the best opportunity to showcase an artist is through festivals, as this genre has a loyal festival-going following.

It should be mentioned that WOMEX is a key showcase, even though it does not take place in the UK (although 2005 may be slated for a UK location). With more than 2,000 delegates from around the world, a large number are from the UK. It is an ideal event at which to market an artist to the world music community and can serve as a springboard tor the European market. The competition for showcase slots is very high, but attending, circulating publicity packs and networking with promoters can be a valuable investment.

Again, the geographic proximity of venues and number of festivals in the UK is a key attraction for Canadian artists, and promoters regularly travel to major festivals and events to check out emerging talent. For example, Celtic Connections in Glasgow every January is a well respected music festival, but it also acts as a key showcase for artists and promoters from the UK and continental Europe.

## Campaign strategy and touring programmes

Because of funding through arts councils and a strong history of community theatre, there are a number of opportunities to enter the music market through touring programmes, commonly known in the UK as "rural touring programmes". These performance programmes may cater to a small region within one county or may be an avenue to network between larger regions such as the Scottish highlands.

The Arts Council also provides grants towards larger scale tours to major venues under the Regional Touring Scheme. Applications for this are submitted through an agent or promoter.

Arts councils and municipalities also provide a certain amount funding for education, cultural development, cultural exchange, rural outreach or audience development for marginalised groups. This funding may be utilized by municipalities, festivals or consultants who pool the resources of various funding bodies.

For example, the Get Moving and Festival of Many Cultures programme in Yorkshire draws together funding from a number of sources and produces arts programmes that include dance, theatre and music. A key ingredient of these programmes is an educational component. If there is an opportunity for a hands-on experience, cultural exchange or skill development, it can mean that other sources of funding can be drawn upon to make the programme work. Dates can range from a single performance to week-long residencies.

Performances may take place in venues from small village halls to municipal theatres. In some instances, production values are low, so minimum-fuss acoustic performances are popular. Budgets are also available for mid-scale venues or festivals where upwards of 500 people may be present, with suitably bigger production value, including stage equipment rental, etc. For some artists this can be an ideal way to introduce themselves to a region in the UK.

Artists such as the Zimbabwean group Black Umfolosi and the Acadian group Barachois have proved popular in touring programmes in the UK. Because they have capitalized on the opportunity for teaching skills and cultural exchange, alongside an accessible all-ages performance programme, these artists have successfully filled a niche within the touring programmes.

Artists can find work through touring schemes via their agent, or by promoting themselves directly through the arts networks.

## Education projects

A trend towards inviting artists to take part in education projects in the UK has grown significantly over the past few years. This has partly been due to a greater awareness and interest in enabling both children and adults the opportunity to experience and participate in performing arts activities that were previously unavailable to them. This is particularly the case in socially or culturally deprived communities, and has led to money being made available for artists to work in schools and communities where they lead workshops and undertake special projects.

Any performer able to lead workshops in their music, song writing, dance or other activity related to stage performance, is highly sought after if they possess the relevant skills and experience. Funding for education work in the UK is available from many sources, which the promoters or venues can access; it is not usual for the artist to apply directly for this type of assistance, although it can be sought on their behalf by an agent or other professional body.

## Section 4: UK audiences and the uniqueness of Canadian artists

### Audience appeal of the Canadian artist

What appeals to UK audiences is extremely diverse, but anglophone Canadians have an instant advantage in sharing a language. Some Canadian culture and music is also inherently familiar to UK audiences because of the Celtic influence in the traditional music from the Maritimes. However, when artists visit the UK, it must not always be assumed that audiences will be familiar with what's going on in Canadian politics or popular culture.

In essence, UK audiences are much the same as Canadian audiences. On the whole, though, UK audiences will have had far greater exposure to music of different styles and from artists living in different cultures outside of the UK. The UK sees a great deal of traffic in terms of performers, and it is relatively easy for artists from all over the world to travel through the UK, even if they do so on their way to Europe. Because of this, UK audiences tend to experience new trends in music more frequently and earlier than in Canada.

### Cultural Uniqueness

Canada's political history and close ties with the UK helps to create bonds that are useful in encouraging promoters to book Canadian artists. Both countries have similar cultural backgrounds, which makes it easy for UK audiences to feel "at home" when a Canadian band is performing. This feeling of "oneness" between audiences and artists is very important in establishing a successful working relationship.

For genres such as those represented by First Nations performers, the interest will lie more in the sense of uniqueness that they possess and the curiosity to know more about them. However, a general lack of understanding with regard to these cultures can make it difficult for UK audiences to appreciate Native music, and this must be kept in mind when considering working in the UK.

It is also worthwhile to note some of the regional differences within the UK and their similarity with Canada. Much like Toronto and southern Ontario, London and the South East of England are very much the political and economic base of the country. And similarly, other regions in the country can look upon it both positively and negatively. Wales and Scotland have always asserted their cultural and political difference from the rest of Britain, and there is a distinct north/south divide within England. In many ways the north of England is similar in its manner, artistic expression and humour to the east coast of Canada. Similarities with Scotland and Nova Scotia and Prince Edward Island are obvious. Newfoundland has connections with Ireland and the southwest of England. All these similarities can make for a cultural connection with the audience.

## Section 5: Managing expectations

### Expectations of artists

Depending on the status of artists in Canada, expectations can vary significantly especially considering the type of audience they are performing to in the UK. A high-profile artist in Canada cannot necessarily expect to be perceived as such in the UK, even when there is a massive promotional machine behind them. Because both Canada and the UK have both created their own star systems – largely due to strong national public broadcasters – big names within each country do not necessarily translate when they cross the Atlantic.

Artists who play to packed stadiums in Canada may fail to draw an audience to even a moderately sized venue in the UK on their first visit. The best approach, then, is for the artist's manager, agent or the artist themselves to test out the market in the UK before attempting a tour. A marketing campaign will help a great deal, but this is not always possible for artists without financial backup.

As for audiences, expectations may be mixed, depending on how familiar they are with:

- the artist
- the style of music performed
- their cultural understanding of Canada
- their experience of attending live performances
- their social and cultural background
- the type and size of venue, i.e. large festival or hall, or small arts centre or community venue
- the location of the venue, i.e. large town or city, or small town or rural community

### Expectations of the venue and promoter

Promoters in the UK are usually looking for the same thing as promoters in any other part of the world – to make a profit. This may be for purely commercial reasons or to maintain a broader performing arts programme within a multipurpose venue. Whereas many arts organisations in Canada have needed to become much more financially self-sufficient and commercially driven over the past decade or so, in the UK there continues to be an appreciation of the arts that can allow for some venues to exist on a virtual non-profit basis, or with grants and subsidies from local or national government.

No matter how financially healthy they are, promoters require support in selling an artist to their audience, especially if that artist is not well known. Flyers, posters, press advertising, CDs, and DVDs/videos are essential tools to support any performance. Promoters might also expect a more sophisticated marketing campaign targeted at TV, radio and press on a national and/or regional scale. All labels within the domain of the "Big Five" will have budgets and departments that specialize in this type of activity, and it is often up to the artist and management to convince the label that it is worth spending a certain amount of money on promotion and touring.

If the artist is commercially viable to the record label (i.e. normally fitting within the genres of top 40, mainstream rock, R&B or dance), it is possible to reach a target audience by only visiting London. By relying on the skills of promotion specialists both in-house and contracted, it is possible to get the attention sought after by both the label and the artist.

Because it is easy to travel within the UK, it is also financially viable for lesser known acts to tour

and establish an audience. The proximity of cities like London, Birmingham, Bristol and Cardiff; and Manchester, Leeds, Edinburgh and Glasgow means a two-week tour could easily include all these cities, and attract both local and national press coverage.

Venues around the country range from large, professionally run festivals, halls, arenas and theatres to small voluntary led festivals, arts centres, clubs and community venues. The professional promoters may receive funding from government or may be commercial ventures with sufficient funds to cater for every need of the most demanding artist. At the other end of the spectrum, the smallest venues may be run on a shoestring budget by amateurs or volunteers who can only offer hospitality and basic facilities. In between the two are the vast majority of venues and promoters, who can provide a certain amount to ensure a quality performance but who also have their limits.

Sometimes promoters who are inexperienced at booking overseas artists, or artists of a certain stature or style, may not be familiar with what they should be expected to provide for an artist. They may be willing to make every effort to provide all that is requested, even if this is somewhat beyond their means. The UK-based agent or representative can be invaluable in these instances, as they know exactly what promoters are able to provide and what they may be reasonably asked or persuaded to provide. The provision of the artist's requirements is important for a successful partnership between artist and promoter, but at times, both need to make sacrifices in order to make this relationship work. When the artist or their representative in the UK approaches a promoter, it is important to be clear on what is being contractually provided and what is not.

## Section 6: Touring in the UK

With the number of venues in the UK it is possible to perform all over the country in a fairly short space of time. To compensate for this however, many venues may be considered very small in comparison to those that a performer is used to in Canada. What the UK may lack in large venues is quickly compensated by their numbers. Generally speaking, a large-scale arts centre has a capacity of 550-plus; mid scale is 350 to 550; and small scale is less than 350.

Some venues may be fixed-seat, while others have moveable seating to accommodate dancing. Many venues have adequate sound systems that can handle any type of artist, but others, particularly the smaller venues, will have a minimal spec, so hiring in extra sound gear will reflect on the fee guaranteed to the artist. On the festival circuit, a small festival may be held in a community hall with a capacity of 200, while the likes of Glastonbury, with its multiple stages can accommodate audiences up to 50,000.

For an artist wishing to break into the UK circuit, with no previous experience working in the country, it is best to employ an agent or contact based in the UK to help determine the most appropriate venues and events to target. This person should be familiar with the status of the artist in Canada and their potential in the UK, in addition to having an intimate knowledge of the venues and their suitability in terms of size and audience demographics.

It is worth remembering that for an artist who is establishing a name in the UK, it is not a bad idea to perform at as many smaller venues as possible to start with, in order to become familiar with the UK system and audiences. If successful the first time around, the artist's next visit could see opportunities to perform in larger venues. The network between promoters and arts centres is quite tight, so good – or bad – reputations can spread easily.

## Section 7: Challenges, impediments and competition in the UK music market

### Challenges for rock and pop artists

The diversity of the music scene in the UK, and the ability of the British to create their own styles and genres of music, is well known to music-industry professionals. As the "cult" status of an act increases, or as the style of music they play moves further away from the mainstream, there is a risk that their success in terms of sales may diminish accordingly. However, there are more than enough outlets in the UK to make it possible for an act with commercial and/or mainstream pretensions within the fields of rock, pop, R&B, dance, metal and rap to gain success.

Using the skills of an act's manager or their label will get successful results. When deals are being offered, find out how high a priority it is to the prospective label for the band to break in the UK. How willing are they to cooperate in achieving this goal, and what budget is available from them to get it done? This will apply no matter what level of success or recognition the artist has achieved. If it is a small folk/roots act that wants to get across to the UK to play some of the festivals over the summer, will there be the budget available to fund this? Or would it be necessary for the band to provide funding either themselves or from grants obtained in Canada?

The manager should ensure that the plans of the band are agreed with the label. This applies with major labels and independents, as well as the network of distributors in the UK. Once everyone is in agreement and a local support network is established (local label manager and contact, booking agent, media representative, marketing specialist), it is important that everyone work in closely at every stage. This close communication should be coordinated by manager, who should also ensure that each strategy is implemented correctly and at the right time. It may be necessary for them to spend some time in the UK prior to any visit. Utilizing contacts made each time is essential and, if introductions are necessary, it is possible for these to be facilitated by the Canadian High Commission or the Quebec Government office.

### Challenges for folk, traditional and world music artists

The abundance of other world music artists from outside of the UK may lead to competition with Canadian artists, as more "exotic" acts may prove more sellable to promoters. This is because Canadian artists are often not considered different enough from the acts from other countries to warrant the term "world music". Artists from developing nations are more likely to be able to obtain subsidies to tour in the UK, and are often accustomed to lower performance fees than Canadian artists. Therefore the cost to the promoter may be considerably lower for bringing in acts from Africa, Eastern Europe or the Middle East. Because of these factors it is even more important to be able to "sell" the Canadian act by making it sound attractive to promoters.

The abundance of up-and-coming performers based in the UK and keen to establish themselves by accepting lower fees also poses competition to Canadian artists. Within the traditional music scene in particular, many of these young artists are developing music that pushes the boundaries of the genre, which generates a great deal of interest amongst audiences and promoters.

Traditional, folk and world music artists wishing to perform in the UK must understand that the promoter will be looking for artists who will:

- sell tickets
- deliver a good performance that will encourage the audience to return to the venue
- develop a new audience for the venue
- be easy to work with in terms of artist requirements
- provide good quality promotional material
- be good value for money

To do all this, an artist must be marketable to not just the promoter but also to the audience. They must have good quality publicity material that will attract an audience and create realistic expectations of the artist's performance. An audience attending a show believing they will see one thing will go away disappointed if the show does not live up to how it has been marketed; this scenario will of course affect the likelihood of audiences returning to see the act in the future.

Audiences often attend venues through trust and loyalty, regardless of what they may or may not know about a particular performer. In other words, they know that the acts promoted at a certain venue are always of a high standard, so they may attend a performance "on spec" even if they have never heard of the artist. Promoters rely heavily on this fact when agreeing to stage unknown artists at well-known venues, and need to maintain that trust with their audience.

### Impediments

An obvious disadvantage for any Canadian act wishing to perform in the UK is the high cost in travelling between the two countries, and the poor dollar-to-pound currency exchange rate. Right from the outset this leads to additional tour costs, which need to be met before a tour can start to make a profit.

The expectancy of an artist to certain conditions, which they would receive from Canadian promoters, may in some cases be too great for the UK marketplace where an artist is still an unknown name. Successful touring will depend on the artists' willingness to compromise on their expectations, and capitalize on any personal connections. It may be that accommodation is at a lower standard than they are used to, or that the British bed and breakfast system is difficult to come to terms with. Ultimately, both artist and promoter must reach an understanding and an agreed standard of conditions.

## Section 8: What will the Canadian record label/manager do to help promote the artist in the UK?

With a huge amount of competition facing any Canadian artist wishing to enter the UK market, the value of a record label and /or manager that is willing to help out is huge.

Most artists coming from Canada, even if well-known back home, may be largely unheard of to UK audiences. The record label and/or manager change this perception by promoting an artist in the UK through:

- record distribution
- advertising in the UK press
- contacting press, radio and TV journalists
- media campaigns
- producing publicity material
- offering tour support in terms of finance

The hiring of a local publicist who knows the niche market of the artist can be invaluable, and is a cost that should normally be borne by the record label. Touring in the UK in association with the release of a new CD is an obvious advantage, as a publicity campaign can work both towards CD sales as well as tour promotion.

The unfortunate situation arises, however, when record labels are no longer able to offer the support they once used to, due to the worldwide slump in record sales. This situation makes pursuing funding from the Canadian government or grant aid sources even more valuable.

## Section 9: Getting established – entering the UK market

### Rock and pop artists

Once an artist or band is signed to the label they feel will represent them well both in Canada and the rest of the world, it is critical for the act's manager to exploit the facilities and talents available from that label's staff in each country. In instances where the label has no local representation (i.e. independents with no major-label ties or foreign distribution arrangements), it is advisable to not only thoroughly research the market, but also to make contact with similar labels and artists, who will be able to offer insights into the new market.

If the opportunity arises for an artist to be showcased in the UK, both artist and management must quickly become savvy about the peculiarities of courting the British press, who can make or break the reputations of emerging talent. Sophisticated yet deeply competitive, British media types are very quick to promote new talent, and even quicker to give bad press if expectations are not met. And in an industry where only a few names can boast career longevity and fan loyalty, developing a good and mutually beneficial relationship with press and PR professionals from the outset is absolutely crucial. While favourable media attention is good for selling records, it's also good for selling newspapers and magazines – not to mention the advertising they carry.

But before the reviews and accolades start pouring forth from the broadsheets, weeklies and glossies, Canadian acts must get a proverbial foot in the door through clever networking and taking advantage of ready-made platforms for showcasing their music.

### Making contact: exploring industry opportunities

Some of the UK's music-industry conferences include new-talent showcases, whereby unknowns can be promoted to potential new labels, publishers, festival programmers, and venue bookers. There is also the seemingly endless growth in reality TV in the UK, with series such as *Pop Idol* and *Fame Academy* pulling in millions of viewers year on year, and topping the ratings charts. While these programmes may not be a realistic or even desirable avenue for pop acts to follow, their almost unfathomable popularity does underscore the power of television to reach a mass market and influence consumer behaviour. That said, winners of international versions of *Pop Idol* have made virtually no impact on the UK market. With this in mind, it is the manager and label who remain the key points of contact when it comes to seeking exposure for their client.

### Folk, traditional and world music artists

Getting established in a non-mainstream market with a smaller audience share may take several years no matter where an artist is based. For Canadians working in folk, traditional and world music, making a mark in the UK will require determination and solid preparation. However, through developing good relationships with agents, promoters and audiences, along with taking advantage of the UK's many avenues for showcasing these genres of music, making the leap to performing outside the Canadian market could prove very successful.

The Beyond Nashville series, a festival of roots and alt-country music held each November in London, is a case in point when it comes to showcasing both established and emerging talent. While the festival has grown considerably since its inauguration in 2001, now encompassing multiple venues over about a two-week period, Beyond Nashville continues to promote less-established acts to a UK audience hungry for the authenticity of Americana in all its forms. Alongside legendary artists such as Ralph Stanley and His Clinch Mountain Boys, in 2002 the festival featured Alberta alt-country rockers the Corb Lund Band. This is a typical example of a band that has good recognition within Canada to a relatively small but loyal fan base, but who had previously been virtually unknown to UK audiences.

For acts such as this, genre-specific festivals such as Beyond Nashville are an ideal forum for entry into the UK market. And as interest in this genre intensifies, there will be more opportunities for artists to tour the UK, both as part of these types of festivals, and as solo acts.

Traditional music from other parts of Canada also has plenty of opportunity to make inroads into the UK market, again mostly through targeting appropriate festivals as a first point of call. Established festivals such as Celtic Connections are an obvious arena for music from the Maritimes, and francophone artists would do well to investigate world music events such as WOMAD or FuseLeeds.

Whichever route an artist takes into the UK scene, backing from agents and labels, along with carefully planned PR, will be key to gaining a foothold in this exciting market.

### Suggested targets and action points

- select the most appropriate label for the band and its music
- ensure that key label staffers, both nationally and internationally, are familiar with the band and what it sounds like, and are adequately briefed about major promotional activity
- find an ally at the label in Canada who can help make contact with the UK office
- assess the case for using either a label's in-house PR or an independent agent
- look for a booking agent who regularly works with similar genres and artists
- become familiar with the UK music press, including radio and television
- become familiar with the UK live performance circuit, including venues and festivals
- market the artist in a creative and appropriate way, to both consumers and industry
- establish working links with other acts, agents or managers in Canada and the UK
- attend relevant trade events and develop a presence through a network of contacts

## Section 10: Marketing

The UK benefits from having a large number of national daily newspapers, and a culture of regular readership that is quite distinct from newspaper-reading habits in Canada. Weekend supplements all invariably contain comprehensive music listings, features and reviews, and dailies carry regular arts and entertainment sections. Add music magazines, weekly guides such as *Time Out*, related newspaper and standalone websites to this editorial mix, and the number of avenues for publicising performances or product grows exponentially.

Additionally, the UK has four nationally available radio stations and five terrestrial television stations, complemented by numerous local radio, TV and newspaper outlets. All of which add up to almost endless communication possibilities, even before digital or cable channels are considered. Once one section of the media picks up on a new artist, then the rest will inevitably follow, making it possible to reach multiple audiences through multiple channels.

### Promotion: the basics

Marketing is a vital part of entering the UK music scene. Even on a basic level of performing in arts centres or small venues, artists and labels need marketing material to support any tour dates or performances. When well-crafted, these tools will also go a long way to getting return bookings at venues. What is required as a minimum?

- press release
- reviews
- brochure copy
- contact information
- photography
- CD
- DVD or EPK (electronic press kit) if appropriate
- sample poster/flyer

Just about every theatre or performing arts centre now has a dedicated marketing department or person responsible for marketing, and arming this person with good-quality material is essential for successful promotion. Once an artist is booked into a venue, the artist needs to help that venue sell their show.

Absolutely basic and necessary is a good photograph and brief, well-written biography. Even better if you can provide a selection of photos, since some newspapers might run promotion of an artist more than once, or in more than one section. The biography provides background information about the artist, but it is also helpful to provide concise 30-, 60- and 120-word descriptions that can be used in brochures, listings or on web pages. For many venues, the programme brochure is their main tool for promoting all the shows.

Posters are another line of marketing for venues. Large posters are fine for in-house promotion, but more and more for outside the venue, anything in letter size or smaller is preferred. It is important to that print sizes are different in the UK and Europe. Terms such as letter or tabloid size are not used. Also, print measurement is in mm, not inches. As a quick rule of thumb, everything is based on "A" sizes: A4 (210mm x 297mm) is similar to North American "letter" size, an all other paper sizes are based on A4 dimensions. A3 (poster size) is double A4, and A5 (leaflet) is half of A4 size. Larger format posters are A2, or sometimes referred to as "double crown".

Also beware of shipping costs – and lead times for shipping – to the UK. In some cases where you will be distributing large volumes of paper material, it may be more feasible in both practical and financial terms to have it printed in the UK.

Target mailings are also a common marketing tool in the UK, where direct mail marketing is treated with relatively less suspicion in Canada. Leaflets with tour dates and details can be used for mailouts in quantities of 500 up to 5,000 in venues. This is not essential material, and can be costly unless it is amortized over a tour period, but when working with mid-scale to larger venues, it makes for better tour support. A mailing or email list also provides support for each venue.

As most artists know, sending a CD or video out of the blue to a venue has a very small chance of resulting in a booking. However, working through an agent and getting known through word of mouth may prove more successful. Very few festival programmers book artists that they have never seen, but may be inclined to check out promotional material if an artist has been recommended by a colleague or agency.

When sending out CDs, ensure that they are accompanied by a complete package, including photo, biography and, if appropriate, video or mpeg movie clips. If the visual aspect of the performance is unique or integral to the show, it is helpful to provide video (PAL format), or mpeg footage on a CD. Keep in mind that DVD formats vary and may not be compatible with UK players.

Of course, e-mail has become the norm for correspondence, and can also work well when transferring images and biographies. Still, nothing beats hard copy as a way of making yourself stand out, and printed material is still important to venues, so try not to rely too heavily on a fully electronic press kit.

## Section 11: Contracts, permits and taxes

The easiest way for any artist thinking of performing in the UK is to develop a good relationship with someone who is familiar with the idiosyncrasies of the UK system, venues and promoters. Trying to work the system without being fully aware of certain rules and regulations can lead any artist into difficulties and end up costing money. Artists themselves are unable to apply for work permits, and similarly they are not able to deal directly with the foreign tax authority. It is necessary to find a representative to undertake these duties on behalf of the artist, as only registered companies can obtain work permits.

### Contracts: agents/promoters & artist/agent

Before any performance takes place, it is necessary to formalize arrangements with promoters and venues through a written contract signed by both parties, who should each retain copies. It is particularly important to ensure that all details have been discussed and agreed relating to technical specifications, riders, accommodation, meals and method of payment. Some promoters may be lax in providing or adhering to the stipulations of artists, therefore a signed contract agreeing to all the artist's requirements is important. Copies of contracts will need to be submitted to the relevant authorities in order to obtain work permits and to determine the level of tax to pay, if any.

Working through a reputable agent will help in all the negotiations. It is important to check out in advance which agent would be most suitable for the specific needs of an artist, based on the type of music that they perform, the venues that are likely to be interested in booking them (size and status), and their specific needs.

With a multitude of agencies in the UK, it is best to do some research before approaching them for representation. It is important to find the right agent that has both an interest and experience in working in the artist's genre of music. Recommendations from other Canadian artists who have worked in the UK could prove invaluable, especially if the agent already has experience of working with Canadian artists.

Agents vary a great deal in what they are prepared to do on behalf of an artist. It is crucial that artists clarify exactly what an agent will do on their behalf and how much they will charge, including commission and any add-ons. Some agents will only perform the bare minimum, such as confirmation of bookings. After that, travel arrangements; accommodation bookings; publicity distribution; work permits; foreign tax issues and the like will have to be dealt with by another party. This will cost extra money and could be a considerable amount. Other agents will undertake all this work and will not charge extra above their commission charges, so it is important to research and negotiate the best deal.

## Work permits and taxation

Booking a foreign artist is considered an excellent means of adding a little more flavour to an event or venue programme, but as with all good things, there is a price to pay. The statutory regulations for tax and work permits must be met, and it is up to the promoter or agent to ensure that they are understood and adhered to.

Any artist who is not a resident of the European Union requires a work permit, and these can be obtained from the Overseas Labour Section (OLS) of the Department of Education and Employment. This regulatory body will provide details of the circumstances under which an application is required; who needs to apply; when and how.

Permits can only be applied for by bona-fide employers, which include agents, festivals, or certain venues. A limited number of festivals have a special exemption, which enables them to bring artists into the country without permits. Where a permit is required for an artist but the promoter is not a recognized employer, the artist can elect someone else to act as their representative, provided that they are a registered employer.

The OLS requires completed applications for permits to be returned there 30 days before the performance or tour starts. Applications can also be made via the internet by downloading the relevant form from www.workpermits.gov.uk.

The OLS always recommends that no travel arrangements are made (i.e. flights booked), prior to obtaining the permit. In practice, however, this is not normally feasible and therefore comes with an element of risk should an application for permit be unsuccessful. It is not recommended for artists to try entering the UK without a permit if one is required, as this may result in being refused entry into the country at the immigration desk.

The turnaround time for applications has been considerably shortened in recent years, provided that all the correct information and enclosures are supplied at the time of application. These include contact details of the artist(s); details (and copies) of each contract; overall projected tour income; period of stay in the UK; and why it is important they enter the UK, with evidence to support the fact that they will not be displacing a "resident worker".

Work Permits were free until April 2003 ,when a processing fee was set at £95, applicable whether a solo artist or whole band. Once obtained, any changes to the permit will mean the processing fee has to be paid again.

## Foreign Entertainers Tax

Not to be confused with VAT (value added tax, similar to GST) or UK income tax, this tax is for non-UK residents earning over £1,000 in any 12-month period. It can be confusing as it has been interpreted differently. Furthermore, literature from the Foreign Entertainers Unit (FEU) can be considerable in its volume and confusing in its content. Similar to applications for work permits, the FEU will require certain information regarding the tour or performance of the artist 30 days prior to date the tour is due to start, in order to process any application for Tax Exemption or Reduction.

According to the regulations, any artist (a solo artist or a band) earning over the £1,000 limit is liable for tax at the current rate. However, allowances are made for legitimate expenses incurred. For example, an artist may have travelled from Canada and incurred the expenses of several flights; vehicle rental and fuel costs; hotels; meals; production of promotional material; payment of agency commission; cost for drivers and technicians; or costs of equipment (i.e. backline hire). However,

things such as costs of accommodation and meals cannot be claimed back if they are being provided by the venue.

A detailed breakdown of all the income and expenditure incurred should be submitted with the application. This may demonstrate that the net income does not, after expenses, amount to a great deal, and tax owed may end up being nil or very little.

Where agents are organizing a tour for an artist, it is their responsibility to make the application to the FEU on behalf of the artist. The Unit will then notify all the venues where the artist is performing of any tax due via a form FEU4(A). In some cases the agent will pay this on behalf of the artist, in which case the promoter will not need to make any deductions. If this is not the case, then the venue or festival may be requested by the FEU to deduct tax directly from the artist's fee.

In both cases, the form FEU2, giving details of deductions and fees, will need to be submitted to the FEU after the performance or tour. Whenever booking an overseas artist, it is always necessary to find out whether the FEU has been notified of the performance. If not, and the artist is to be paid more than £1,000, any tax due must be deducted from the artist's fee on the night. This avoids the promoter being left with a bill to pay at a later date. If an artist has to pay tax, provided they are given the certificate of payment from the FEU, they will be able to claim this back once they return to Canada.

Promoters often include a clause in contracts specifying that unless an FEU Exemption Certificate is issued if required, tax will be deducted at source. This then clarifies the position to the artist or their agent.

For both work permits and foreign tax issues, artists should consult the relevant authorities to obtain more information if unsure of the process, and artists with UK agents need to confirm that tax and permit issues are being properly dealt with on their behalf.

### Public Liability

With venues and promoters becoming more and more pressured to conform to health and safety standards, and to ensure cover for staff and audiences, it is quite likely that a theatre or festival venue may request that all artists are covered by public liability insurance up to about £5 million. This can be expensive if cover is sought through a standard insurance company, and may be difficult to obtain. An alternative is to take up a temporary membership with the Musicians' Union for the duration of an artist's stay in the UK. Doing this will provide public liability up to £10 million, as well as other benefits. For information on joining the Union, check out their website (see appendix under *Useful contacts*). Such cover is particularly important for those who have pyrotechnics as a part of their show, or any other possibly hazardous activities.

## Section 12: Timeline

**Table 4**
**Timeline for touring in th UK**

| Calendar | Tasks to be performed |
|---|---|
| **Between 24 to 12 months** | • Approach and develop a relationship with a UK agency. |
| **Between 18 to 12 months** | • Establish tour dates<br>• Distribute relevant information and tour dates to promoter or agent<br>• Follow up with requests for CD and press pack<br><br>***Note***: Folk clubs programme: because of budget limitations, clubs often announce a full year's programme at the start of their fiscal year |
| **Between 12 to 6 months** | • Most mid- and small-scale venues book programme<br>• Most mid-scale venues print a three- or four-month seasonal programme brochure. These programmes can be released any time from between one and three months prior to the season opening.<br>Autumn (Sept - Nov) - programme released in late July<br>Winter (Dec - Feb) - programme released in late October<br>Spring (March - May) - programme released in late January<br>Summer (June - Aug) - programme released in late April |
| **Between 6 to 4 months** | • Most of tour should be established<br>• There are a number of venues that still programme within a shorter time frame of six to four months before a season begins<br>• Contract is generally drawn up immediately after a verbal agreement. Some festivals and venues issue and sign only their own contracts – worthwhile if not with an agent.<br>• Upon confirming venue/festival, the artist will need to prepare:<br>– up-to-date biography<br>– up-to-date photographs, electronic (jpeg) and hard copy<br>– hospitality rider<br>– PA and technical spec*<br>– other marketing material |
| **3 months** | • Go to print with posters, tour leaflets<br>• Make travel arrangements |
| **Between 3 to 2 months** | • Distribute marketing material<br>• Work permit FEU<br>• Book transportation and confirm accommodation |
| **1 month** | • Receive contracts, accommodation and travel information<br>• Brief venues with technical needs |

*PA and technical specifications: Full technical specification, including stage plot, channel list, microphones, DIs, backline (not all venues will provide backline) and lighting spec (if applicable). With the difference in the voltage system (220v in the UK), artists need a "step down" transformer for any electrical equipment from Canada rated at 110. Do not expect venues to provide a transformer. Most festivals that deal with international acts will provide transformers, but it is important to check this detail at time of contracting.

## Section 13: Events & Festival dates

There are far too many festivals to present a comprehensive list in this report. Here are a few to give an idea of how the year shapes up with festivals.

**January**

- Association of Festival Organisers (AFO) conference
- Celtic Connections, Glasgow, Scotland

**February**

- BBC Radio 2 Folk Awards
- Cheltenham Folk Festival, Cheltenham , Gloucester
- Cwlwm Celtaidd, The Celtic Festival of Wales, Wales
- Cheltenham Folk Festival

**March**

- BBC Radio 3 Awards for World Music
- Swanage Blues Festival, Swanage, Dorset
- FuseLeeds, Leeds, Yorkshire
- The National Folk Music Festival, Leicestershire

**April**

- Edinburgh International Harp Festival, Edinburgh, Scotland
- Gosport & Fareham Easter Festival, Hampshire

**May**

- Bath International Music Festival, Somerset
- Bury St. Edmunds Festival, Suffolk
- Cheltenham Jazz Festival Cheltenham Jazz Festival
- Coin Street Festival South Bank venues, London
- Orkney Folk Festival
- Chippenham Folk Festival

**June**

- Beverley & East Riding Folk Festival
- Download Festival, Donnington, Derbyshire
- Glastonbury Festival, Somerset
- Sounds in the Round, Birmingham – June to August

**July**

- Cambridge Folk Festival, Cambridgeshire
- Guildford Live Guildford, Surrey
- Hebridean Celtic Festival Stornaway, Isle Of Lewis (July)
- Henley Festival Of Music & The Arts Henley-on-Thames, Oxon
- Larmer Tree Music Festival, Salisbury, Wiltshire
- T in the Park, Glasgow Scotland
- Trowbridge Village Pump Festival, Wiltshire
- WOMAD festival, Reading
- World Music at Fram, Framlingham, Suffolk
- St Albans Folk at the Festival

**August**

- Sidmouth International Festival
- Big Chill Festival Eastnor Castle, Herefordshire
- Carling Leeds/Reading Festival, Leeds and Reading (same weekend)
- Creamfields
- Edinburgh Fringe Festival
- Lewes International Guitar Festival Sussex
- Pontardawe Festival, South Wales
- Sidmouth International Festival, Devon
- V Festival
- The National Folk Music Festival, Scotland
- Billingham International Folklore Festival
- Bridgnorth Folk Festival
- Womad, The Eden Session, Cornwall

**September**

- Fylde Folk Festival Fleetwood, Lancs
- St Ives September Festival, Cornwall

**October**

- Big Big World Glasgow, Scotland
- Jersey Festival of World Music, St. Helier, Jersey
- Musicport World Music Festival, Whitby, North Yorkshire
- WOMEX - World Music Expo - Germany

**November**

- Fiddle 200(4), Edinburgh, Scotland
- Folk in the Fall, London
- Belfast Festival at Queen's
- Association of Festival Organisers (conference)
- Beyond Nashville series, London
- London Jazz Festival
- Bedworth Folk Festival, Herefordshire

**December**

- Hogmanay (New Year's Eve) celebrations in Edinburgh, Glasgow, Stirling and Aberdeen, Cardiff and London

## Section 14: Funding programmes in Canada

### Touring

**FACTOR**

Support is provided through various programs which all aid in the development of the industry. The funds assist Canadian recording artists and songwriters in having their material produced, their videos created and support for domestic and international touring and showcasing opportunities as well as providing support for Canadian record labels, distributors, recording studios, video production companies, producers, engineers, directors — all those facets of the infrastructure which must be in place in order for artists and Canadian labels to progress into the international arena.

FACTOR
355 King St. W, 5th Floor
Toronto, Ontario
M5V 1J6
Tel: (416) 351-1361
Fax: (416) 351-7311
E-mail: factor@factor.ca
Website: www.factor.ca

**Canada Council for the Arts**

The Canada Council for the Arts is a national, arm's length agency that provides grants and services to professional Canadian artists and arts organizations in dance, media arts, music, theatre, writing and publishing, interdisciplinary work and performance art, and the visual arts. The Canada Council is funded by and reports to Parliament through the Minister of Canadian Heritage.

For information on the Canada Council for the Arts, its programs and activities, write or call: Francesca Ranalli-Atherton, Lise Rochon or Danielle Sarault, Information Officers,

The Canada Council for the Arts
350 Albert Street
P.O. Box 1047
Ottawa, Ontario
K1P 5V8.
Tel: 1-800-263-5588 (toll free) or
(613) 566-4414, ext. 5060
Fax: (613) 566-4390.
E-mail: info@canadacouncil.ca
Website: www.canadacouncil.ca

### Arts and Cultural Industries Promotion Division (ACA)

The objective of the Arts and Cultural Industries Promotion Division (ACA) programme is the promotion of Canadian interests abroad through travel grants for international tours by Canadian companies, groups and artists in the fields of music, theatre, dance or multi-disciplinary creation and performance.

Arts and Cultural Industries Promotion Division (ACA)
Department of Foreign Affairs and International Trade
125 promenade Sussex
Ottawa, Ontario
K1A 0G2
Tel: (613) 995-0668
Fax: (613) 992-5965
E-mail: claire.marson@international.gc.ca
Website: www.dfait-maeci.gc.ca/arts/menu-en.asp

### Radio Starmaker Fund

It is a private fund which has as its stated purpose to "make a substantial and discernable difference to the careers of Canadian artists" by providing substantial incremental investment where the artist has established a proven track record and his or her label is making a Significant Investment in their future career

Radio Starmaker Fund
317 Adelaide Street West
Suite 405
Toronto, Ontario
M5V 1P9

Rachel Oldfield
Program Administrator
Tel: (416) 597-6622
E-mail: racheloldfield@starmaker.ca
Website: www.radiostarmakerfund.com

## Market Development

### Trade Routes

Trade Routes Contributions Program supports organizations in the arts and cultural sector to develop and pursue effective, long-term export strategies. It helps organizations take concrete actions to prepare themselves to reach out to the international marketplace, to identify international market opportunities and to connect with potential buyers and partners.

15 Eddy Street, 6th Floor
Gatineau, Quebec
K1A 0M5
Tel: 1-866-999-72333 (Toll-free)
Fax: (819) 953-5367
E-mail: traderoutescommerciales@pch.gc.ca
Website: www.canadianheritage.gc.ca/routes

### Cultural Trade Commissioners in International Trade Centres:

**British Columbia, Alberta and Yukon**
Patricia Elliott
International Trade Centre
2000 - 300 West Georgia Street
Vancouver, British Columbia
V6B 6E1
Tel: (604) 666-1838
Fax: (604) 666-0954
E-mail: elliott.patricia@ic.gc.ca

**Manitoba, Saskatchewan, Nunavut and Northwest Territories**
Nicki Dewar
International Trade Centre
400 St Mary Avenue
Winnipeg, Manitoba
R3C 4K5
Tel: (204) 983-2300
Fax: (204) 983-3182
E-mail: dewar.nicki@ic.gc.ca

**Ontario**
Michael O'Byrne
International Trade Centre
151 Yonge Street, 4th floor
Toronto, Ontario
M5C 2W7
Tel: (416) 952-7312
Fax: (416) 973-8161
E-mail: o'byrne.michael@ic.gc.ca

**Quebec**
Héloïse Côté
International Trade Centre
5 Place Ville Marie, 7th floor
Montreal, Quebec
H3B 2G2
Tel: (514) 283-4016
Fax: (514) 283-8794
E-mail: cote.heloise@ic.gc.ca

**New Brunswick**
Gloria Gravel
International Trade Centre
1045 Main Street, Unit 103
Moncton, New Brunswick
E1C 1H1
Tel: (506) 851-3522
Fax: (506) 851-6429
E-mail: gravel.gloria@ic.gc.ca

**Nova Scotia and Prince Edward Island**
Helen Ferguson
International Trade Centre
1800 Argyle Street
PO Box 940, Station M
Halifax, Nova Scotia
B3J 2V9
Tel: (902) 426-7406
Fax: (902) 426-5218
E-mail: ferguson.helen@ic.gc.ca

**Newfoundland and Labrador**
Randy Follett
International Trade Centre
10 Barter's Hill, PO Box 8950
St John's, Newfoundland
A1B 3R9
Tel: (709) 772-6406
Fax: (709) 772-5093
E-mail: follett.randy@ic.gc.ca

**Programme for Export Market Development (PEMD)**

PEMD's goal is to increase the prosperity and competitiveness of Canadian businesses in the international marketplace. Specifically, the PEMD objective is to increase export sales of Canadian goods and services by sharing the costs of activities that companies normally could not or would not undertake alone, thereby reducing risks involved in entering a foreign market.

For program application forms, or for general trade enquiries, please call:

INFOCENTRE
Tel: 1-800-267-8376 (Toll-free)
(613) 944-4000
Fax: (613) 996-9709
E-mail: enqserv@dfait-maeci.gc.ca
website: www.dfait-maeci.gc.ca/pemd

**Note: There may also be provincial funding programmes.**

# APPENDIX

## Music directories

***Artists & Agents***
Richmond House Publishing Ltd
Douglas House
3 Richmond Buildings
London, United Kingdom
W1D 3HE
Tel: +44 (0) 20 7437 9556
Fax: +44 (0) 20 7287 3463

***Audience***
1 York Street
London, United Kingdom
W1U 6PA
Tel: +44 (0) 20 7486 7007
Fax: +44 (0) 20 7486 2002
E-mail: info@audience.uk.com
Website: www.audience.uk.com

- monthly news, features and information magazine read by thousands of companies and individuals working in the international contemporary live music industry

***British Music Industry Directory***
Harque Directories Ltd.
23 West Street
Buckingham
Bucks.
MK18 1HE
Tel: +44 (0) 12 8082 2862
Fax: +44 (0) 12 8082 2554
Website: www.music-directory.co.uk

- directory for all those professionally involved in the British music industry

***Direct Roots***
C/o Mrs. Casey
PO Box 296
Matlock, Derbyshire
United Kingdom
DE4 3XU
Tel: +44 (0) 16 2976 0345
Fax: +44 (0) 16 2976 0777

- extensive directory of folk, world and roots music including articles on the music industry

***Music Week***
CMP Information
7th Floor, Ludgate House
245 Blackfriars Road
London, United Kingdom
SE1 9UR
Tel: +44 (0) 20 7579 4024
Fax: +44 (0) 20 7579 4011

- the UK's industry weekly magazine

***Showcase***
Hollis Publishing Ltd
Harlequin House, Teddington
Middlesex, United Kingdom
TW11 8EL
Tel: +44 (0) 20 8977 7711
Fax: +44 (0) 20 8977 1133
E-mail: orders@showcase-music.com
Website: www.showcase-music.com

- industry contact guide for studios, producers, equipment suppliers, record companies, publishers, management, promoters, venues, tour support

***The White Book***
Inside Communications Ltd.
Bank House, 23 Warwick Road
Coventry, United Kingdom
CV1 2EW
Tel: +44 (0) 24 7655 9590
Fax: +44 (0) 24 7663 1185

- reference trade book with a slightly broader arts remit

## Periodicals

***Blues In Britain***
10, Messaline Avenue
London, United Kingdom
W3 6JX
Tel: +44 (0) 20 8723 7376
Fax: +44 (0) 20 8723 7380
Website: www.bluesinbritain.org

- monthly report of blues music scene in UK

***FRoots***
PO Box 337
London, United Kingdom
N4 1TW
Tel: +44 (0) 20 8340 9651
Fax: +44 (0) 20 8348 5626
Website: www.frootsmag.com

- comprehensive monthly publication on world and traditional music

***Kerrang***
Mappin House
4 Winsley Street
London, United Kingdom
W1W 8HF
Tel: +44 (0) 20 7436 1515
Website: www.kerrang.com

- large circulation rock magazine

***The Living Tradition,***
PO Box 1026, Kilmarnock
Ayrshire, Scotland
KA2 0LG
Tel: +44 (0) 15 6357 1220
Fax: +44 (0) 15 6354 4855
E-mail: admin@livingtradition.co.uk
Website: www.livingtradition.co.uk

- Scotland-based monthly magazine covering traditional and folk music

***Music Week***
CMP Information
Media, 8th Floor
Ludgate House
245 Blackfriars Road
London, United Kingdom
SE1 9UR
Website: www.musicweek.com

- weekly music-industry news

***MOJO***
Mappin House
4 Winsley Street
London, United Kingdom
W1W 8HF
Tel: +44 (0) 20 7436 1515
Website: www.mojo4music.com

- monthly glossy magazine covering pop and independent artists

***NME (New Musical Express)***
IPC Media Ltd.
King's Reach Tower
Stamford Street
London, United Kingdom
SE1 9LS
Tel: +44 (0) 20 7261 5564
Fax: +44 (0) 20 7261 5185
E-mail: conor_mcnicholas@ipcmedia.com
Website: www.nme.com

- mainstream monthly covering rock, pop, indie, dance, metal, hip-hop, soul and classic rock

***Pollstar UK***
Suite 5, 24 Highbury Grove
London, United Kingdom
N5 2EA
Tel: +44 (0) 20 7359 1110
Fax: +44 (0) 20 7359 1131
Website: www.pollstar.com

- international music trade magazine

***Q magazine***
Q4Music.com
Mappin House
4 Winsley Street
London, United Kingdom
W1W 8HF
Tel: +44 (0) 20 7436 1515
Fax: +44 (0) 20 7347 9305
E-mail: qmagazine@q4music.com

- mainstream monthly

***Songlines: The World Music Magazine***
1 Leworth Place, Mellor Walk
Bachelors Acre, Windsor
Berkshire, United Kingdom
SL4 1EB
Tel: +44 (0) 17 5386 5342
Fax: +44 (0) 17 5362 1547
Website: www.songlines.co.uk

- monthly world music magazine

***Time Out***
Universal House
251 Tottenham Court Road
London, United Kingdom
W1T 7AB
Tel: +44 (0) 20 7813 3000
Fax: +44 (0) 20 7323 3438
Website: www.timeout.com

- listings and reviews for London region

## Record Companies

***MCA (Universal)***
5-7 Mandeville Place
London, United Kingdom
W1M 5LB
Tel: +44 (0) 20 7535 3500
Fax: +44 (0) 20 7607 2610

***EMI Records***
EMI House
43 Brook Green
London, United Kingdom
W6 7EF
Tel: +44 (0) 20 7605 5000
Fax: +44 (0) 20 7605 5185

***Warner Music (UK) Ltd.***
The Warner Building
28 Kensington Church St.
London, United Kingdom
W8 4LD
Tel: +44 (0) 20 7937 8844
Fax: +44 (0) 20 7938 3901

***Sony Music Entertainment (UK) Ltd.***
10 Great Marlborough Street
London, United Kingdom
W1V 2AD
Tel: +44 (0) 20 7911 8200
Fax: +44 (0) 20 7911 8600

***BMG***
BMG Commercial Division
Bedford House, 69-79 Fulham High St
London, United Kingdom
SW6 3JW
Tel: +44 (0) 20 7384 8148
Fax: +44 (0) 20 7973 0345
Website: www.bmg.com

***Demon Music Group***
4th Floor, Holden House
57 Rathbone Place
London, United Kingdom
W1T 1JU
E-mail: info@demonmusicgroup.co.uk
Website: www.vci.co.uk

***Greentrax Recordings Ltd.***
Cockenzie Business Centre
Edinburgh Road, Cockenzie
East Lothian, United Kingdom
EH32 0XL
Tel: +44 (0) 18 7581 4155
Fax: +44 (0) 18 7581 3545
E-mail: greentrax@aol.com
Website: www.greentrax.com

***Ministry of Sound Recordings***
103 Gaunt Street
London, United Kingdom
SE1 6DP
Tel: +44 (0) 20 7378 6528
Fax: +44 (0) 20 7403 5348

***Sanctuary Records Group***
Sanctuary House
45-53 Sinclair Road,
London, United Kingdom
W14 0NS
Tel: +44 (0) 20 7602 6351
Fax: +44 (0) 20 7603 5941
Email: customerservices@sanctuaryrecordsgroup.co.uk
Website: www.sanctuaryrecordsgroup.co.uk

***Telstar Records PLC***
Prospect Studio
Barnes High Street
London, United Kingdom
SW13 9LE
Tel: +44 (0) 20 8878 7888
Fax: +44 (0) 20 8878 7886
E-mail: information@telstar.co.uk
Website: www.telstar.co.uk

***Zomba Records Ltd.***
Zomba House, 165-167 High Road
Willesden
London, United Kingdom
NW10 2SG
Tel: +44 (0) 20 8459 8899
Fax: +44 (0) 20 8451 3900
E-mail: postmaster@zomba.co.uk
Website: www.zomba.co.uk

## Public Relations & Promotion

***Borkowski PR***
2nd Floor, 12 Oval Road
Camden
London, United Kingdom
NW1 7DH
Tel: +44 (0) 20 7482 4000
Fax: +44 (0) 20 7482 5400
E-mail: larry@borkowski.co.uk
Website: www.borkowski.co.uk

***Glass Ceiling PR***
C/o 50A Stroud Green Road
London, United Kingdom
N4 3ES
Tel: +44 (0) 20 7263 1240
E-mail: promo@glassceilingpr.com
Website: www.glassceilingpr.com

***Hall Or Nothing***
11 Poplar Mews, Uxbridge Rd
London, United Kingdom
W12 7JS
Tel: +44 (0) 20 8740 6288
Fax: +44 (0) 20 8749 5982
E-mail: press@hallornothing.com
Website: www.hallornothing.com

***John Crosby Press/Promotions***
26 Milward Crescent
Hastings
East Sussex, United Kingdom
TN34 3RU
Tel: +44 (0) 14 2471 3904
Fax: +44 (0) 14 2446 1224
E-mail: johncrosby@presspromos.demon.co.uk
Website: www.presspromos.demon.co.uk

***MBC PR***
Wellington Building,
28-32 Wellington Road
London, United Kingdom
NW8 9SP
Tel: +44 (0) 20 7483 9205
Fax: +44 (0) 20 7483 9206
E-mail: barbara@mbcpr.com

***Richard Wootton Publicity***
The Manor House,
120 Kingston Rd
Wimbledon
London, United Kingdom
SW19 1LY
Tel: +44 (0) 20 8542 8101
Fax: +44 (0) 20 8540 0691
E-mail: richard@rwpublicity.com
Website: www.rwpublicity.com

## Radio

***BBC Radio***
Broadcasting House
Portland Place
London, United Kingdom
W1A 1AA
Tel: +44 (0) 20 7580 4468
Fax: +44 (0) 20 7580 5877 (Radio 1)
Fax: +44 (0) 20 7765 4409 (Radio 2)
Fax: +44 (0) 20 7765 0612 (Radio 3)
Fax: +44 (0) 20 7580 7725 (Radio 4)
Website: www.bbc.co.uk

- BBC Radio 1: pop, rock and new music chart hits
- BBC Radio 2: mix of rock, jazz, adult contemporary and news/chat
- BBC Radio 3: broad coverage of classical, jazz and world music
- BBC Radio 4: mainly spoken word, including documentary and drama
- BBC digital channels: specialist programming available online at www.bbc.co.uk/radio

***BBC Radio Scotland***
Broadcasting House
5 Queen Street
Edinburgh, Scotland
United Kingdom
EH2 1JF
Tel: +44 (0) 13 1225 3131
Fax: +44 (0) 13 1469 4220

***BBC Radio Wales***
Broadcasting House
Llantrisant Road
Llandaff, Cardiff
United Kingdom
CF5 2YO
Tel: +44 (0) 29 2057 2888
Fax: +44 (0) 29 2055 5286
Website: www.bbc.co.uk/wales/radiowales

***BBC Radio Northern Ireland***
Broadcasting House
25-27 Ormeau Avenue
Belfast, Borthern Ireland
United Kingdom
BT2 8HQ
Tel: +44 (0) 28 9033 6201
Fax: +44 (0) 28 9033 8047
Website: www.bbc.co.uk/northernireland/radio

***CRCA (Commercial Radio Companies Association)***
77 Shaftsbury Avenue
London, United Kingdom
W1V 7AD
Website: www.crca.co.uk

## National Press

***Daily Telegraph***
1 Canada Square, Canary Wharf
London, United Kingdom
E14 5DT
Tel: +44 (0) 20 7538 5000
Fax: +44 (0) 20 7538 6242
Website: www.telegraph.co.uk

- well-respected daily broadsheet with a broad mainstream/conservative readership

***Financial Times***
1 Southwark Bridge,
London, United Kingdom
SE1 9HL
Tel: +44 (0) 20 7873 3000
Website: www.ft.com

- essential business news, stylish weekend magazine supplement

***Guardian***
119 Farringdon Road
London, United Kingdom
EC1R 3ER
Tel: +44 (0) 20 7278 2332
Fax: +44 (0) 20 7837 2114
Website: www.guardian.co.uk

- liberal daily broadsheet with essential Saturday listings guide and magazine

***Independent***
1 Canada Square
Canary Wharf
London, United Kingdom
E14 5AP
Tel: +44 (0) 20 7293 2000
Fax: +44 (0) 20 7293 4250

- lower circulation liberal broadsheet; Sunday edition includes broad arts coverage

***Times***
News International PLC
1 Pennington Street
London, United Kingdom
E1 9XN
Tel: +44 (0) 20 7782 5000
Fax: +44 (0) 20 7782 5232

- respected high-circulation broadsheet with extensive arts sections and large weekend magazine and listings supplements

## Festivals

***Association of Festival Organisers***
PO Box 296
Matlock, Derbyshire
United Kingdom
DE4 3XU
Tel: +44 (0) 16 2976 0345
Fax: +44 (0) 16 2976 0777

- working for and with event organisers supporting live music, dance, song, arts, crafts and theatre

***British Federation of Festivals***
Festival House
198 Park Lane
Macclesfield, Cheshire
United Kingdom
SK11 6UD
Tel: +44 (0) 16 2542 8297
Fax: +44 (0) 16 2550 3299

***National Outdoor Events Association***
7 Hamilton Way, Wallingdon
Surry, United Kingdom
SM6 9NJ
Tel: +44 (0) 20 8669 8121
Fax: +44 (0) 20 8647 1128

- local authorities, show organisers, suppliers or individuals who are professional practitioners in outdoor events

***Cambridge Folk Festival***
Cambridge City Council
The Guildhall
Cambridge, United Kingdom
CB2 3QJ
Tel: +44 (0) 12 2345 7512

- largest summer folk music festival in the UK

***Celtic Connections***
Glasgow Royal Concert Hall
2 Sauchiehall Street
Glasgow, Scotland
United Kingdom
G2 3NY
Tel: +44 (0) 14 1353 8000
Fax: +44 (0) 14 1353 8001

- major festival for traditional and Celtic music

***Carling Reading/Leeds Festival***
Mean Fiddler
157 Charing Cross Road
London, United Kingdom
WC2H 0EN

- pop, rock, heavy metal festival in Reading and Leeds

***Glastonbury Festival***
Acoustic stage
Glastonbury Festival
Asgard
125 Parkway
London 811
NW1 7PS
Tel: +44 (0) 20 7387 5090
E-mail: pc@asgard-uk.com

***Other stages***
Martin Elbourne
Tel: +44 (0) 78 6636 3898

- Glastonbury is one of the largest European festivals ranging from pop to folk

***Sidmouth International Festival***
PO Box 296
Matlock
Derbyshire, United Kingdom
DE4 3XU
Tel: +44 (0) 16 2976 0888
Fax: +44 (0) 16 2976 0777

- one of the largest world music festivals in the UK

***T in the Park***
DF Concerts
272 St Vincent St
Glasgow, Scotland
United Kingdom
G2 5RL

- major Scottish rock and pop festival

***V Festival***
Metropolis
69 Caversham Road
London, United Kingdom
NW5 2DR

***WOMAD (World of Music Arts and Dance)***
Millside, Mill Lane
Corshan, Wiltshire
United Kingdom
SN13 8PN
Tel: +44 (0) 12 2574 3188
Fax: +44 (0) 12 2574 3481

- World of Music and Dance festivals held all over the world: UK, Spain, Greece, Canaries, Sicily, New Zealand, Singapore

## Venues

This section shows some of the venues that present music in all genres addressed in this report.

***Music Venues' Association***
Chris Jaeger
Huntingdon Hall
Crowngate, Worcester
Worcs, United Kingdom
WR1 3LD
Tel: +44 (0) 19 0572 44243
E-mail: chris@mva.uk.net

- non profit-making, unincorporated association representing, working for, and giving support to, live music venues

### Southeast

***The Anvil***
Churchill Way
Basingstoke, Hants
United Kingdom
RG21 7QR
Tel: +44 (0) 12 5681 9797
Fax: +44 (0) 12 9633 1733
Website: www.theanvil.com

***Brighton Dome***
12a Pavilion Buildings
Castle Square
Brighton, United Kingdom
BN1 1EE
Tel: +44 (0) 12 7370 0747
Fax: +44 (0) 12 7370 7505
E-mail: info@brighton-dome.org.uk
Website: www.brighton-dome.org.uk

***Forum***
The Forum
Fonthill, The Common
Tunbridge Wells, Kent
United Kingdom
TN4 8YU
Tel: +44 (0) 18 9254 5792
E-mail: twforum@globalnet.co.uk

***Mick Jagger Centre***
Shepherds Lane, Dartford DA1 2LZ
Tel: +44 (0) 13 2229 1101
Fax: +44 (0)13 2229 1144
E-mail: mail@themickjaggercentre.com
Website: www.themickjaggercentre.com

***Stag Theatre***
London Road
Sevenoaks
Kent, United Kingdom
TN13 1ZZ
Tel: +44 (0) 17 3274 3306
Fax: +44 (0) 17 3245 1548

**London**

***Borderline***
Borderline Promoters Office
96 Charing Cross Rd, London WC2H 0JG
Tel: +44 (0) 20 7395 0755
Fax: +44 (0) 20 7395 0766
Website: www.borderline.co.uk

***London Astoria***
157 Charing Cross Road
London, United Kingdom
WC2 8EN
Tel: +44 (0) 20 7344 0044

***Mean Fiddler***
157 Charing Cross Road
London, United Kingdom
WC2 0EN
Tel: +44 (0) 20 7434 9592
Website: www.meanfiddler.com

***Southbank Centre***
Royal Festival Hall
Belvedere Road
South Bank
London, United Kingdom
SE1 8XX
Tel: +44 (0) 20 7921 0600
Fax: +44 (0) 20 7928 0063
E-mail: kate@sbc.co.uk
Website: www.sbc.co.uk

***Shepherd's Bush Empire***
Shepherd's Bush Green
London, United Kingdom
W12 8TT
Tel: +44 (0) 20 8354 3300
Fax: +44 (0) 20 8743 3218

***Union Chapel***
Compton Terrace
London, United Kingdom
N1 2UN
Tel: +44 (0) 20 7226 8778
Fax: +44 (0) 20 7354 8343
E-mail: arts@unionchapel.org.uk
Website: www.unionchapel.org.uk

## East England

***Cambridge Corn Exchange***
Wheeler Street
Cambridge, United Kingdom
CB2 3QB
Tel: +44 (0) 12 3345 7555
Fax: +44 (0) 12 2345 7559
Website: www.cornex.co.uk

***The Junction***
Clifton Road
Cambridge, United Kingdom
CB2 7GX
Tel: +44 (0) 12 2357 8000
Fax: +44 (0) 12 2356 5600
Website: www.junction.co.uk

***Norwich Arts Centre***
Reeves Yard
St. Benedicts St
Norwich, Norfolk
United Kingdom
NR2 4PG
Tel: +44 (0) 16 0366 0387
Fax: +44 (0) 16 0366 4806
Website: www.norwichartscentre.co.uk

***The Stables***
Wavendon
Milton Keynes
United Kingdom
MK17 8LT
Tel: +44 (0) 19 0828 0814
Fax: +44 (0) 19 0828 0825
E-mail: stables@stables.org
Website: www.stables.org

***Wingfield Arts***
College Arts
Wingfield
Nr Eye
Suffolk, United Kingdom
IP21 5RA
Tel: +44 (0) 13 7938 4048
Fax: +44 (0) 13 7938 4034
E-mail: info@wingfield-arts.co.uk
Website: www.wingfield-arts.co.uk

## Southwest

***Exeter Phoenix***
Bradninch Place
Gandy Street
Exeter, United Kingdom
EX4 3LS
Tel: +44 (0)13 9266 7057
Fax: +44 (0) 13 9266 7599
E-mail: admin@exeterphoenix.org.uk
Website: www.ex.ac.uk

***Chesse & Grain***
Market Yard
Frome
Somerset, United Kingdom
BA11 1BE
Tel: +44 (0) 13 7345 5768
Fax: +44 (0) 13 7345 5765
E-mail: office@cheeseandgrain.co.uk
Website: www.cheeseandgrain.co.uk

***Acorn Theatre***
Parade Street
Penzance
Cornwall, United Kingdom
Tel: +44 (0) 17 3636 3545
E-mail: admin@acorntheatre.co.uk
Website: www.acorntheatre.co.uk

***St. George's Bristol***
Great George Street
Off Park Street
Bristol, United Kingdom
BS1 5RR
Tel: +44 (0) 11 7929 2929
Fax: +44 (0) 11 7927 6537
E-mail: administration@stgeorgesbristol.co.uk
Website: www.stgeorgesbristol.co.uk

***Fiddlers Bristol***
Willway Street
Bedminster, Bristol
United Kingdom
BS3 4BG
Tel: +44 (0) 11 7987 3403
Fax: +44 (0) 11 7987 3369
E-mail: info@fiddlers.co.uk
Website: www.fiddlers.co.uk

**Wales**

***St. David's Hall***
The Hayes
Cardiff, Wales
United Kingdom
CF10 1SH
Tel: +44 (0) 29 2087 8500
Fax: +44 (0) 29 2087 8517

***Aberystwyth Arts Centre***
University of Wales Aberystwyth
Penglais
Aberystwyth, Ceredigion
United Kingdom
SY23 3DE
Tel: +44 (0) 19 7062 2882
Fax: +44 (0) 19 7062 2883
E-mail: lla@aber.ac.uk
Website: www.aber.ac.uk

***St. Donat's Arts Centre***

St Donat's Castle
Vale of Glamorgan
United Kingdom
CF61 1WF
Tel: +44 (0) 14 4679 9095
Fax: +44 (0) 14 4679 9101
E-mail: davidambrose@stdonats.com
Website: www.stdonats.com

***The Bulkeley Hotel***
Castle Street
Beaumaris
Isle Of Anglesey
United Kingdom
LL58 8AW
Tel: +44 (0) 19 2526 6116
Fax: +44 (0) 19 2521 0265
E-mail: henry@venuesall.com
Website: www.venuesall.co.uk

**Midlands**

***MAC (Midland Arts Centre)***
Cannon Hill Park
Birmingham, United Kingdom
B12 9QH
Tel: +44 (0) 12 1440 4221
Fax: +44 (0) 12 1446 4372
E-mail: enquiries@mac-birmingham.org.uk
Website: www.mac-birmingham.org.uk

***Warwick Arts Centre***
University of Warwick
Coventry, United Kingdom
CV4 7AL
Tel: +44 (0) 24 7652 3734
Fax: +44 (0) 24 7652 3883
E-mail: arts.centre@warwick.ac.uk
Website: www.warwickartscentre.co.uk

***Northampton Theatres Trust***
Guildhall Road
Northampton, United Kingdom
NN1 1DP
Tel: +44 (0) 16 0462 6222
Fax: +44 (0) 16 0425 0901
Website: www.northamptontheatres.com

***De Montfort Hall***
Granville Road
Leicester, United Kingdom
LE1 7RU
Tel: +44 (0) 11 6233 3113
Fax: +44 (0) 11 6233 3182
E-mail: dmh.office@leicester.gove.uk
Website: www.demontforthall.co.uk

***Rock City, Nottingham***
8 Talbot Street
Nottingam, United Kingdom
NG1 5GG
Tel: +44 (0) 11 5941 2544
Fax: +44 (0) 11 5941 8438
E-mail: mark@rock-city.co.uk (manager)
dave@rock-city.co.uk (manager)
amy@rock-city.co.uk (unsigned bands)
Website: www.rock-city.co.uk

**Northwest**

***Bridgewater Hall***
Lower Mosley Street
Manchester, United Kingdom
M2 3WS
Tel: +44 (0) 16 1950 0000
Fax: +44 (0) 16 1950 0001
E-mail: admin@bridgewater-hall.co.uk
Website: www.bridgewater-hall.co.uk

***The Lowry***
Pier 8
Salford Quays
Manchester, United Kingdom
M5 2AZ
Tel: +44 (0) 16 1876 2020
Fax: +44 (0) 16 1876 2021
E-mail: info@thelowry.com
Website: www.thelowry.com

***Neptune***
Hanover Street
Liverpool, United Kingdom
L1 3DY
Tel: +44 (0) 15 1709 7844
Fax: +44 (0) 15 1225 6695
Website: www.neptunetheatre.co.uk

***Academy***
Manchester University Students Union
Oxford Road
Manchester, United Kingdom
M13 9PR
Tel: +44 (0) 16 1275 2930
Website: www.manchesteracademy.net

***Brewery Arts Centre***
Highgate
Kendal
Cumbria, United Kingdom
LA9 4HE
Tel: +44 (0) 15 3972 2833
Fax: +44 (0) 15 3973 0257
E-mail: brewery@lakesnet.co.uk
Website: www.lakesnet.co.uk/brewery

***The Platform***
Station Buildings
Central Promenade
Morecambe,
Lancs, United Kingdom
LA4 4DB
Tel: +44 (0) 15 2441 9514
Fax: +44 (0) 15 2483 2745

**Northeast**

***City Varieties Music Hall***
Swan Street
Leeds, United Kingdom
LS1 6LW
Tel: +44 (0) 11 3391 7777
Fax: +44 (0) 11 3234 1800
Website: www.leeds.gov.uk/CityVarieties/

***Newcastle Opera House***
111 Westgate Road
Newcastle Upon Tyne
United Kingdom
NE1 4AG
Tel: +44 (0) 19 1261 1725
Fax: +44 (0) 19 1261 1735
Website: www.newcastleoperahouse.com

***Sheffield City Hall***
Bakers Pool
Sheffield, United Kingdom
S1 2JA
Tel: +44 (0) 11 4203 9473
Fax: +44 (0) 11 4276 9866
Website: www.sheffieldcityhall.co.uk

***Fibbers***
Stonebow House
The Stonebow
York, United Kingdom
YO1 7NP
Tel: +44 (0) 19 0465 1250
Fax: +44 (0) 19 0465 1250
E-mail: fibbers@fibbers.co.uk
Website: www.fibers.co.uk

***The Sage Gateshead***
PO Box 254
Gateshead, United Kingdom
NE8 2YR
Tel: +44 (0) 19 1443 4666
Fax: +44 (0) 19 1443 4550
E-mail: folkworks@musicnorth.org
Website: www.thesagegateshead.com

**Scotland**

***The Lemon Tree***
5 West North Street
Aberdeen, Scotland
United Kingdom
AB24 5AT
Tel: +44 (0) 12 2464 7999
Fax: +44 (0) 12 2463 0888
E-mail: info@lemontree.org
Website: www.lemontree.org

***Glasgow Royal Concert Hall***
2 Sauchiehall Street
Glasgow, Scotland
United Kingdom
G2 3NY
Tel: +44 (0) 14 1353 8000
Fax: +44 (0) 14 1353 8001
E-mail: colinhynd@grch.demon.co.uk
Website: www.grch.demon.co.uk

***The Arches***
253 Argyle Street
Glasgow, Scotland
United Kingdom
G2 8DL
Tel: +44 (0) 14 1565 1000
Fax: +44 (0) 14 1565 1001
E-mail: info@thearches.co.uk
Website: www.thearches.co.uk

***The Queen's Hall***
Clerk Street
Edinburgh, Scotland
United Kingdom
EH8 9JG
Tel: +44 (0) 13 1668 3456
Fax: +44 (0) 13 1668 2656
E-mail: admin@queenshalledinburgh.org
Website: www.queenshalledinbrugh.co.uk

***Usher Hall***
Lothian Road
Edinburgh, Scotland
United Kingdom
EH1 2EA
Tel: +44 (0) 13 1228 8616
Fax: +44 (0) 13 1228 8848
Website: www.usherhall.co.uk

***Eden Court Theatre***
Bishop's Road
Inverness, Scotland
United Kingdom
IV3 5SA
Tel: +44 (0) 14 6323 9841
Fax: +44 (0) 14 6371 3810
Website: www.eden-court.co.uk

## Northern Ireland

***Ardhowen Theatre by the Lake***
Dublin Road
Enniskillen
Co. Fernanagh, Northen Ireland
United Kingdom
Tel: +44 (0) 13 6532 3233
Website: www.fermanagh-online.com

***Belfast City Council***
The Cecil Ward Buildings
4-10 Linenhall Street
Belfast, Northern Ireland
United Kingdom
BT2 8BP
Tel: +44 (0) 28 9033 4400
Fax: +44 (0) 28 9024 9862

***Coleraine Borough Council***
Cloonavin
66 Potstewart Road
Coleraine
Co. Derry, Northern Ireland
United Kingdom
BT52 1EY
Tel: +44 (0) 28 7034 7034
Fax: +44 (0) 28 7934 7026
E-mail: tony.mcgonigle@colerainebc.gov.uk
Website: www.colerainebc.gov.uk

***The Errigle Inn***
312 - 320 Ormeau Road
Belfast, Northern Ireland
United Kingdom
Tel: +44 (0) 29 8064 1410
Fax: +44 (0) 28 9064 0772

## Regional Arts Councils

***Arts Council England***
14 Great Peter St
London, United Kingdom
SW1P 3NQ
Tel: +44 (0) 84 5300 6100
E-mail: enquiries@artscouncil.org.uk
Website: www.artscouncil.org.uk

***Arts Council England – East Midland***
Mountfields House
Epinal Way
Loughborough, Leicestershire
United Kingdom
LE11 0QE
Tel: +44 (0) 15 0921 8292
Fax: +44 (0) 15 0926 2214
E-mail: info@em-arts.co.uk

***Arts Council England – London***
2 Pear Tree Court
London, United Kingdom
EC1R 0DS
Tel: +44 (0) 20 7608 6100
Fax: +44 (0) 20 7608 4100
E-mail: info@lonab.co.uk

***Arts Council England – Northern***
Central Square, Forth Street
Newcastle Upon Tyne
United Kingdom
NE1 3PJ
Tel: +44 (0) 19 1255 8500
Fax: +44 (0) 19 1230 1020
E-mail: info@northernarts.org.uk

***Arts Council England – North West***
Manchester House
22 Bridge Street
Manchester, United Kingdom
M3 3AB
Tel: +44 (0) 16 1834 6644
Fax: +44 (0) 16 1834 6969
E-mail: info@nwarts.co.uk

***Arts Council England – Southern & Southeast***
13 Clement Street
Winchester, Hampshire
United Kingdom
SO23 9DQ
Tel: +44 (0) 19 6285 5099
Fax: +44 (0) 19 6286 1186
E-mail: infowin@ssea.co.uk

***Arts Council England – South West***
Bradninch Place
Gandy Street
Exeter, Devon
United Kingdom
EX4 3LS
Tel: +44 (0) 13 9221 8188
Fax: +44 (0) 13 9222 9229
E-mail: info@swa.co.uk

***Arts Council England – West Midlands***
82 Granville Street
Birmingham, United Kingdom
B11 2LH
Tel: +44 (0) 12 1631 3121
Fax: +44 (0) 12 1643 7239
E-mail: info@west-midlands.arts.org.uk

***Arts Council England – Yorkshire***
21 Bond Street
Dewsbury
West Yorkshire, United Kingdom
WF13 1AX
Tel: +44 (0) 19 2445 5555
Fax: +44 (0) 19 2446 6522
E-mail: info@yarts.co.uk

***Scottish Arts Council***
12 Manor Place
Edinburgh, Scotland
United Kingdom
EH3 7DD
Tel: +44 (0) 13 1226 6051
Fax: +44 (0) 13 1225 9833
E-mail: help.desk@scottisharts.org.uk
Website: www.scottisharts.org.uk

***The Arts Council of Northern Ireland***
MacNeice House
77 Malone Road
Belfast, Northern Ireland
United Kingdom
BT9 6AQ
Tel: +44 (0) 28 9038 5200
Fax: +44 (0) 28 9066 1715
Website: www.artscouncil-ni.org

## Arts Networks

***Folk Arts Network Office***
PO Box 296, Matlock,
Derbyshire, United Kingdom
DE4 3XU
Tel: +44 (0) 16 2976 0345
Fax: +44 (0) 16 2976 0777

- members of the Folk Arts Network are involved in a huge range of activities and programmes

***National Rural Touring Forum***
Highfield
Yapham
York, United Kingdom
YO42 1PJ
Tel: +44 (0) 17 5930 3624

- represents a number of mainly rural touring schemes and arts development agencies, principally across England

***Promoters Arts Network (for the Highlands and Islands)***
Ostaig House
Teangue
Isle of Skye, United Kingdom
IV44 8RQ
Tel: +44 (0) 14 7184 4207
Fax: +44 (0) 14 7184 4411

- arts touring network in the highlands and islands of Scotland; includes village halls, independent venues, council-led venues and festivals

***Visiting Arts***
Bloomsbury House
74 - 77 Great Russell Street
London, United Kingdom
WC1B 3DA
Tel: +44 (0) 20 7291 1601
Fax: +44 (0) 20 7291 1616
Email: information@visitingarts.org.uk
Website: www.visitingarts.org.uk

- national agency for promoting the flow of international arts into the UK and developing related cultural links abroad to help build cultural awareness and positive cultural relations

## Useful Contacts

***Musicians' Union***
National Office
60-62 Clapham Road
London, United Kingdom
SW9 0JJ
Tel: +44 (0) 20 7582 5566
Fax: +44 (0) 20 7582 9805
Website: www.musiciansunion.org.uk

***Performing Rights Society (PRS)***
The MCPS-PRS Alliance Ltd.
29-33 Berners Street
London, United Kingdom
W1T 3AB
Tel: +44 (0) 20 7580 5544
Fax: +44 (0) 20 7306 4455
Website: www.mcps.co.uk

- PRS collects license fees for the public performance and broadcast of musical works
- MCPS collects and distributes "mechanical" royalties to its composer and music publisher members

***Overseas Labour Section***
Department of Education and Employment
Level 5
Moorfoot, Sheffield
United Kingdom
S1 4PQ
Tel: +44 (0) 11 4259 3710
Fax: +44 (0) 11 4259 4073

***Foreign Entertainers Unit***
2nd Floor, Royal House
Princes Gate
2-6 Homer Road
Solihull, United Kingdom
B91 3WG
Tel: +44 (0) 12 1712 8603

## Showcases/conferences

***International Live Music Conference***
2-12 Pentonville Rd
London, United Kingdom
N1 9PL
Tel: +44 (0) 20 7833 8998
Fax: +44 (0) 20 7833 5992

- takes place in London each March to pull together the key figures involved in the presentation of live entertainment around the globe; attendance is "by invitation only"

***Modal***
Modal UK Ltd Co-ordinator
c/o The Barn
Fordwater Lane,
Chichester, West Sussex
United Kingdom
PO19 6PT
Tel: +44 (0) 87 0243 0278
Fax: +44 (0) 12 4378 9787
E-mail: modaluk@btinternet.com

- excellent one-stop shop for venue programmers, festival directors, and promoters

***Agents' Association***
54 Keyes House
Dolphin Square
London, United Kingdom
SW1V 3NA
Tel: +44 (0) 20 7834 0515
Fax: +44 (0) 20 7821 0261

- represents the interests of entertainment agents in the UK

## Reference Material

***Counting the Notes***

The economic contribution of the UK music business. A report published by the National Music Council, November 2002

Remark: useful reference on the economic value of music in the UK, including figures and statistics on income from various parts of the music industry; available online

***The Music Week Year Book***

Remark: essential reference trade book, more mainstream orientation

***The White Book***

Remark: as above, but with a slightly broader arts remit

***A report into the impact of folk festivals on cultural tourism***

Published by the Association of Festival Organisers, January 2003

Remark: an overview of the economic value of folk festivals in the UK

***Direct Roots 2***

A guide to folk, roots and related music and arts. Mrs. Casey Music, 2003

Remark: valuable industry directory, including related articles

## Contacts at the Canadian High Commission in London

| Commercial and Economic Division | Cultural Affairs |
|---|---|
| **Michel Côté**<br>Trade Commissioner - Cultural Industries<br>Canadian High Commission<br>MacDonald House<br>1 Grosvenor Square<br>London W1K 4AB<br>E-mail: michel.cote@international.gc.ca<br>Tel: +44 (020) 7258 6674<br>Fax: +44 (020) 7258 6384 | **Diana Jervis-Read**<br>Cultural Attaché<br>Canadian High Commission<br>Canada House<br>Trafalgar Square<br>London SW1Y 5BJ<br>E-mail: diana.jervis-read@international.gc.ca<br>Tel: +44 (020) 7258 6570<br>Fax: +44 (020) 7258 6434 |
| **Peter Aterman**<br>Commercial Assistant - Cultural Industries<br>Canadian High Commission<br>MacDonald House<br>1 Grosvenor Square<br>London W1K 4AB<br>E-mail: peter.aterman@international.gc.ca<br>Tel: +44 (020) 7258 6668<br>Fax: +44 (020) 7258 6384 | **Katherine Bond**<br>Performing Arts Officer<br>Canadian High Commission<br>Canada House<br>Trafalgar Square<br>London SW1Y 5BJ<br>E-mail: katherine.bond@international.gc.ca<br>Tel: +44 (020) 7258 6617<br>Fax: +44 (020) 7258 6434 |